

Showing you how to harmonize America's favorite quartet songs WITH PHONOGRA DECORDS, WORDS AND MUSIC

"WHEN GOOD FELLOWS GET TOGETHER-"

VERY man at heart is a barber-shop-ballad singer. Beneath the grave utterances of life's serious moments and the petty civilities of the workaday world, lies the thwarted refrain of Sweet Adeline—brought forth from its mental hiding-place by a spark of gayety when good fellows get together.

Most men when they gather in groups of three or four have the inclination to burst into song. One brave soul launches the first strains of Mandy Lee or Love Me and the World Is Mine. That is enough. The spark has been ignited, and the spontaneous combustion of soaring barbershop swipes and chords is inevitable. Four mortal men instantly become four divine creatures scaling the highest ranges of Olympus. Let the rest of the world go by: here is pure ecstasy!

This book is dedicated to all men who have ever gathered together:

- 1. Under Her Window
- 2. Under the Summer Stars
- 3. In Gym Lockers
- 4. In Canoes, or Sailing Boats, or Ocean Liners
- 5. At Lunches and Dinners
- 6. Around the Piano
- 7. On the Porch of an Evening
- 8. At Fraternity or Club Meetings
- 9. Under Lamp Posts
- 10. In the Country
- 11. In the City
- 12. Under the Shower Bath.

In short, this book is dedicated to all men. It is a book featuring the thrills and delights of quartet-singing. Written and compiled in a spirit of gayety, it shows even the most callow musical novice how to sing effectively and *enjoyably* America's favorite barber shop tunes.

This book brings together the favorite "swipes," "blues" and "barber shops"—words and music, with intimate, companionable foot-notes, AND ACTUAL PHONOGRAPH RECORDS OF THE SONGS!

The text by Sigmund Spaeth, the foreword by Ring Lardner, the hilarious illustrations by Ellison Hoover, and the renditions of the songs on the records in this volume are all drenched with the abandon and gayety that have made Sweet Adeline the symbol of American mirth and merriment.





Sigmund Spaeth Editor and Author

of Barber Shop Ballads has many claims to fame, among them being the authorship of The Common Sense of Music, and eminence as a lecturer, critic, and musician of the first rank.

His talks on music and his merry studio parties from broadcasting stations all over the country are greatly enjoyed by a vast radio audience; his variations on Jack and Jill as they might have been composed by Handel, Schubert, Verdi and Wagner, and his burlesques of Yankee Doodle are genuine contributions to musical literature.

¶ Sigmund Spaeth radiates the sheer joy of melody. Many a close har-wony quartet has been bolstered up and glorified by Sigmund Spaeth's masterly and laugh-laden baritone.

Ring Lardner

once wrote a short story about a baseball player who remained in the big leagues, despite poor playing, simply because he was needed to sing first bass in his team's barber shop quartet,

[Lardner is himself a barber shop virtuoso of no mean attainments, and the corridors and shower bath curtains of many of America's most illustrious hotels have respectively reverberated and fluttered to his mighty basso profundo.

In a characteristic introduction the creator of You Know Me, Al and the author of How to Write Short Stories and What of It? adds just the right tone of conviviality and roguishness to this compendium of barber shop ballads.

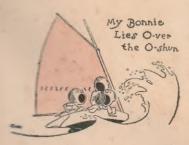
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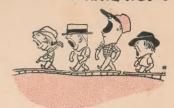








I've Bin Wurrkin
on th' RAIL-ROAD











BARBER SHOP BALLADS

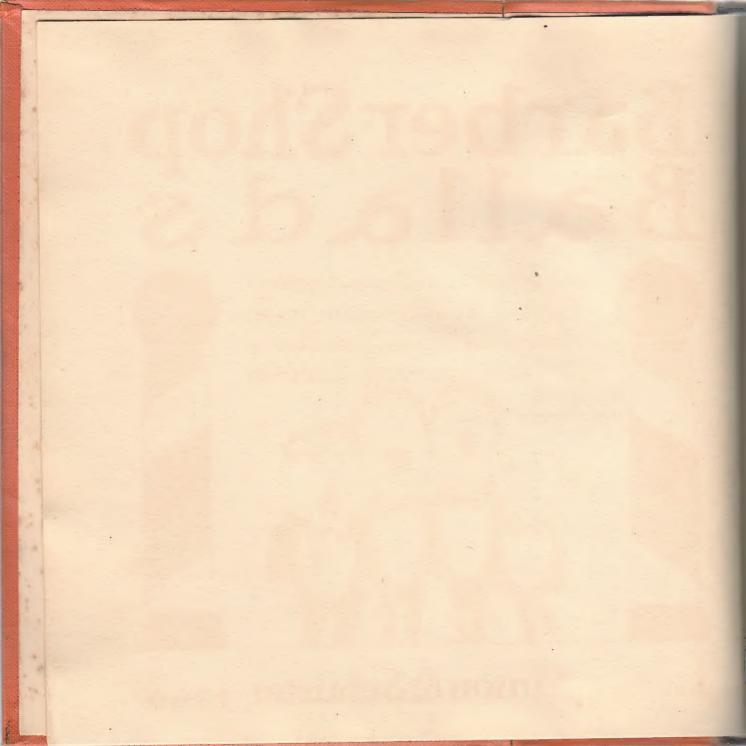


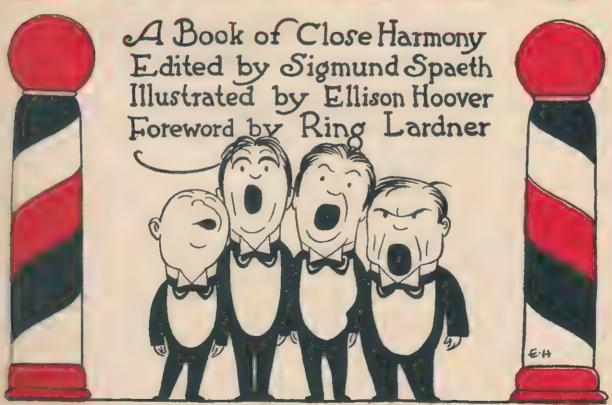
Regarding the phonograph records provided with this book:

Two double-faced phonograph records, representing all the choruses treated in this volume, were specially made for Simon and Schuster by a quartet selected by Sigmund Spaeth and rehearsed and directed by him. They can be played on all the standard phonographs. These records are contained in envelopes on the front and back inside covers, and the book is not complete without them.

Readers who have heard Sigmund Spaeth in concerts and over the radio may be able to tell which part in the quartet is sung by the author himself.

By carefully noting the instructions contained in the text of this volume and studying the practical illustrations on these records, the reader will be able to acquire the tricks of quartet singing, and, while doing so, will enjoy the delights of hearing melodies that have become folk-song classics of "close harmony."





New York · Simon & Schuster · 1925

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Honey That I Love So Well, convright by M. Witmark and Sons.

An Introduction by Ring Lardner

HIS writer, if Arthur Brisbane will pardon the expression, was on reading the page proofs of Mr. Spaeth's book first struck by the omission from same of all reference to the song popularly known as Honey, the real title of which, I believe, is Honey That I Love So Well. (In fact, I'm sure that must be the real title because the writer of what might laughingly be termed the lyric had such a That I Love So Well complex that he certainly could not have left it off the title page.) You kiddies, of thirty-five and under, probably never heard all the words to the song, so I will copy a verse and chorus, as I remember them, for no reason:

Way down South in the land of roses, there's a Honey that I love so well.

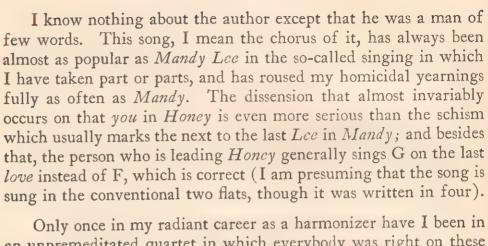
She's the sweetest bud among all them posies, is this Honey that I love so well.

I lost my heart to her one day, and I ain't ashamed to tell That I been true to her ever since, to this Honey that I love so well.

Chorus:

Honey, Honey, bless your heart, My Honey that I love so well. I done been true, my gal, to you, To my Honey that I love so well.





Only once in my radiant career as a harmonizer have I been in an unpremeditated quartet in which everybody was right on these two songs. That was at Ithaca and the other three warblers were members of the Cornell Glee Club. How I happened to be singing with them will remain my secret and theirs. On no other occasion have I got through either piece without hankering to throttle one or all of my accomplices. (To set right any reader who may be thinking "Perhaps this guy ain't so good himself," I will state with becoming modesty just what kind of quartetter I am. Well, friends, I am what you might call the Pat Flaherty of song. Pat, you may not remember, had a curve ball that broke about an inch and a fast ball that the other players could not mention without getting the giggles. But Pat always knew what he was doing. Now my voice is virtually a nonentity. You see what I mean.)

Anyway, I didn't understand at first why Sig, as I think of him in my softer moments, left the *Honey* song out, but it later occurred to me that he thought best not to remind anybody of it. Like corn liquor and co-educational poker games, it generally results in a

brawl. I have sung the lead, tenor, baritone and bass to it correctly and, as an experiment, incorrectly, and have never, with the exception noted, been able to reach an agreement with all the others on that you.

Recently in Miami, Florida, I was in a quartet composed of two tenors, four leads, myself bass and Reinald Werrenrath baritone (oh yes, I have "sung" with Werrenrath) and one of the leads started *Honey* and Werrie, as he is known in the Bronx, looked at me and I looked at him and we tacitly covenanted to hold back on the you and allow the leads and tenors to get comfortably parked before we chose our stalls. Will you believe that the tenors, like experts at tick-tack-toe, or however you spell it, so carefully selected their note that they left us no place to go without turning the whole thing sour? All we could do was join the leads and cause a traffic congestion in the vicinity of the tonic.

Another thing Sig has omitted is a list of punishments, chastisements and oaths which are considered legal in the case of

- 1. A tenor who, being the only tenor, takes a high tonic instead of a third for his finishing note
- 2. A lead who says he knows a song when he doesn't
- 3. A man who thinks there is nothing to baritone except winding up on the fifth
- 4. A man who thinks bass is just the lead, two, three or six octaves lower
- 5. A tenor who would rather sing baritone
- 6. And a girl who sings tenor and says it's alto.





Otherwise I think this is a great book and we'd get along a whole lot better if all you boys would concentrate and try to learn the lessons it teaches. Though I know in my heart that you can't expect study or concentration from a tenor.

RING W. LARDNER.

Great Neck, L. I., May, 1925.

Preface and Dedication

E had just finished singing Sweet Adeline. We looked at one another with questioning eyes, each of the quartet gazing at the remaining trio with reproach. What was the matter with that phrase:

"Your fair face beams"?

The word beams really had been massacred! There had been a groan from one or two listeners. The four of us were wondering, looking into our own musical hearts, each speculating whether he might not have been the culprit. Then each of us again looked accusingly at the other.

"Well," said the baritone, "once more, what do you say?"

What do we say, indeed? All reproaches forgotten, we gravely and bravely repeated the old refrain:

"Sweet Adeline, (Sweet Adeline),
My Adeline, (My Adeline),
At night, dear heart, (At night, dear heart),
For you I pine (For you I pine!)—
In all my dreams (In all my dreams)
Your fair face beams (YOUR FAIR FACE B-E-A-M-S!!!)
You're the flower of my heart—
Sweet Adeline, (Sweet Adeline)."





Probably everyone within earshot swooned with emotion. We were elevated. . . . No one except those who have participated in the singing of this immortal quartet will ever know the feeling, close to divinity, that came over us that afternoon. No one, we say? No one, save the countless adventurous bands of men that have similarly gathered, arms upon one another's shoulders, since the siege of Troy.

* * * * * *

After a week-end of laughter and song, we met for lunch on a prosaic Monday in town. We were discussing the highways and by-ways of Sweet Adeline, Love Me and the World Is Mine, Mandy Lee and our other favorites of the barber shop school.

"Is there no book that can teach us the harmonies and how to

sing them?"

This was our theme while the waiter asked the cook for two orders of Beef à la Mode.

But let us leave the answer. We knew of no book to suit our purpose.

The rest of the lunch proved exciting indeed.

We would gather together the favorite "swipes," "blues," barber shop tunes, and try to show how to sing them. Then we would add the words and music of our favorite quartets and tell our brother musicians just where our mistakes had been made. We would practice what we preached—try it out first.

This we have done—and Barber Shop Ballads is the result.

You will find in this book the world's favorite chords and chord combinations—those "swipes" and "minors" that so many have groped for. We have tried to explain how to sing them. You will find them surprisingly easy.

Then we have printed the songs we know you will like, and have added footnotes for the prevention of embarrassment. And we have been able to have the songs themselves recorded for posterity by three members of the Mendelssohn Glee Club, plus the editor—a fair quartet, as amateurs go.

This book is dedicated to all men who have gathered together:

- 1. Under Her Window
- 2. Under the Summer Stars
- 3. In Gym Lockers
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- 10. In the Country
- 11. In the City
- 12. Under the Shower Bath.

In short, this book is dedicated to all men. To wives, mothers, sisters, sweethearts and daughters, a warning:

HIDE THE BOOK, OR ELSE, IN SELF-DEFENSE, CALL IN YOUR SISTERS AND COMPETE!!!





BARBER SHOP BALLADS

A Note on the Musical Significance of Barber Shops

"What has quartet singing to do with a barber shop?" If one wished to be quite scholarly, one might point out that in ancient days the barber shops were provided with musical instruments to occupy the waiting customers, just as today they are supplied with old numbers of Judge and the Police Gazette. It is possible to think of the first barber shop chords as those which were tentatively strummed on a lute, while gentlemen sat ruffless, in anticipation of the "boysh bob" of the day.

But barber shop harmony is obviously vocal rather than instrumental. And when it is remembered that barbers were originally surgeons as well, perhaps a barber shop chord is, after all, merely one which mutilates or dresses up some conventional formula of music. Its harmony tugs and strains in every direction, just as ragtime and its jazz offspring rip orthodox melody and rhythm into

tatters.

But whatever the historical association may be, anyone familiar with quartet singing knows the "barber shop swipes" by ear. These harmonies, generally moving in opposite directions while the melody stands still, are recognized by the musical treatises. But

they are called by very different names, such as tonic, dominant and subdominant, of which the first alone has a truly tonsorial fragrance.

Dismissing all such technicalities, and using henceforth the ear as well as the eye and the imagination, we may safely pursue the best and most familiar of the Barber Shop Ballads to their lair, which is always the human voice, stimulated or unstimulated, in groups of at least four at a time.

Actually, Barber Shop Ballads constitute a game at which "any number can play." If four parts are not available, some good effects can be secured with three, and in a pinch a single lusty tenor, singing above a sustained melody, will either create the impression of harmony or compel immediate expulsion.

The spirit of competition may also enter such a game. Glee Club contests are now regular events in schools, colleges and clubs, and there is no reason why any congenial gathering cannot be divided into rival groups and thus left to work out, harmoniously and musically, the eternal ambitions of human nature toward self-expression.

The Will to Sing

In the old days, when Anglo-Saxon inhibitions could be artificially removed, it was often demonstrated that man's natural tendency, when free from restraint, is to break into song. Today it is still possible to find in music itself the necessary "kick" for releasing the emotions. One good song deserves another, and as soon as self-consciousness is swept away, it is all plain sailing.

What the barber-shoppers need is a "lead" rather than a leader. All the earnest efforts of a time-beater cannot accomplish as much

as a single lusty voice carrying the melody, with a secure knowledge of the tune and the words.

Given a consistent and dependable melody line, the most necessary part to add harmony is the tenor. There is almost alwaysomeone present who can "moan" pathetically in the higher reaches above the melody, and if such there be, cherish him with the affection he deserves.

The typical tenor of a quartet seems always on the verge of tears. He wallows in pathos, and this is really his happiness, so don't worry about his facial expression. It's the harmony that counts.

While the robust "lead," or second tenor, assumes as a rule a more sturdy, dogged expression, the low bass also inclines toward an exaggerated melancholy. Like the high tenor, his is a most important harmonizing part, for without his growling and scowling, there would be no foundation for the musical structure.



It is too much to expect a baritone or first bass to sing always by ear, for this is the most difficult part of all to fill. But it is quite probable that a number of baritones are right in your midst, with at least the potentiality of harmonizing as this book suggests. When such a divinely gifted individual is not available, you can get along temporarily, without him, and when he finally turns up, the joy will be all the greater. He will be recognized by the benignity of his countenance, especially when in action, and after he has filled a few harmonies there will be no mistaking his class.

While these are the four conventional parts,* there are additional possibilities when the crowd is large and versatile. A first bass part, sung an octave higher, above the first tenor, makes a positively thrilling effect when added to the regular harmony, and there are ways of doubling the low bass, far in the Russian depths, that will raise gooseflesh on the skins of the susceptible.

* For the sake of convenience, the second tenor, who consistently carries the melody, will be called the *lead*. The term *tenor* will apply only to the first or high tenor, and *bass* will mean the second or low bass, while the

first bass will be known as the baritone.

The "Swipes" Themselves

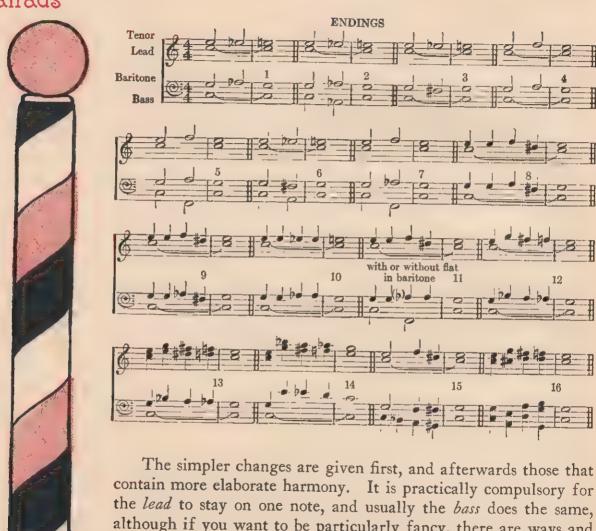
The habitual harmonizer soon finds that barber shop principles can be applied to any well-made melody, and once he has learned a good working set of "swipes," he is equipped for deadly execution in almost any vocal gathering. A few chords and modulations may serve over and over again, and half the pleasure of such harmonizing consists in seeing a good one coming and then landing on it with complete confidence and enthusiasm.

As a general guide, therefore, the commonest combinations are here given at the outset, and this introduction may be used as a working encyclopedia for later reference, in the course of actual

contact with the songs in this book, and others as well.

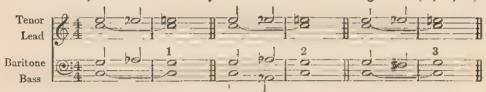
Barber shop harmonies are most commonly employed with the leading voice hanging on to one tone, while the other parts move around it. Every song actually ends on the key-note, or "tonic," which is as it should be in a barber shop, but the other three voices have their choice of a variety of effects for prolonging the blissful agony. Here are a few of them (all written in the key of C, which has no sharps or flats in the signature):





contain more elaborate harmony. It is practically compulsory for the lead to stay on one note, and usually the bass does the same, although if you want to be particularly fancy, there are ways and means of keeping both voices on the move. Several exceedingly luscious examples of such harmonizing are included here.

On the simpler endings, the "swipe" is achieved by a gentle slide upward on the part of the *baritone*, and downward on the part of the *tenor*, with the melody and the *bass* standing still (1, 2, 3).



The bass also has a chance to sink into the depths if he is so inclined (5, 6, 7), but don't encourage this tendency too much. A bass or a



lead who will stand without hitching and still know all the paces is too valuable to be spoiled with excess freedom.

Coming now to the more extended "twice over," as compared with the routine "clean but not close" barber shop ending, we find again that half-steps are the rule. The *tenor* is most likely to add two extra tones to his regular "filler," one a half-step above, the other a half-step below its position, finishing, as usual, where he began (8, 9, 10, 11).

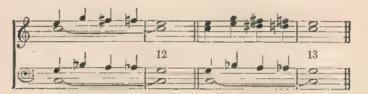




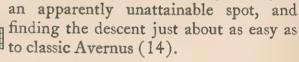


The baritone meanwhile indulges in a similar excursion, but with the privilege of a whole-tone jump upward, as above (8, 9).

If both singers are ambitious, however, they can start their parallel series with a bold leap of a step and a half, and then descend, cautiously but confidently, to their original landing. In this they may be aided and abetted by the *lead*, who can now courageously desert his established post and travel a similar course to that of his brother stars (12, 13).



If such an experiment proves successful, it will suggest an even wilder flight, with all the voices except the bass soaring dizzily to



The bass, who has probably felt quite neglected during all these experiments, now has a chance for a little exploration

of his own, and he will find huge satisfaction in a comparatively simple gradation of tones downward to a point where it seems advisable to scurry back to the safety of the key-note. They are just big-hearted boys after all, these basso profundos (15).



Last of all, a succession of chords may be tried in which every one of the four parts has a real responsibility, creating a splendid effect of modulation, and adding actual material of value to any melody (16). There are lots of other ways of barber-shopping the close of a song, but they can be worked out by individual quartets after these simpler styles have been mastered.

We recommend to any regular singing group the habit of numbering their favorite endings, and the leader can then simply hold up the necessary fingers and have his order filled immediately. Sometimes, when the urge to harmonize has not been satisfied within the course of the song itself, one barber shop ending after another may be added, without a break, until the whole gamut of the musical emotions will have been sounded.

While these endings contain some of the best and commonest effects of close harmony, there are certain chords that appear so consistently in barber shop ballads that they deserve a word and a label of their own. Chief among them all, of course, is that perfect major harmony that rises from the tonic, a stimulus to all further



activity of the barber shop type. On this chord the melody note is the key-note, and it is doubled by the bass an octave below. The tenor sings his conventional interval, which lies three steps above the melody, counting the melody itself as one—which is a habit that musicians have.





The baritone fills in the only possible tone remaining, to make a perfect harmony. If his ear doesn't give it to him by instinct, he can find it by counting five steps up the scale from the bass note—again counting the starting tone as one—or four steps downward from the melody note, following the same system. (Musicians call this interval the fifth, or dominant, and next to the tonic key-note itself, it is the most important link in the barber shop equipment.)

The simplest change from a tonic chord is to one in which this dominant tone becomes the real bass, preferably an octave lower. Such a dominant chord, while lacking the restorative qualities of the tonic, nevertheless is recommended as a soothing application, particularly after the rough treatment that even the best of barbers are likely to give a strange customer.

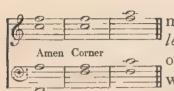
For purposes of identification, the dominant chord might be called "seventh heaven," as there is usually a seventh interval in it somewhere (if you happen to know musical mathematics).



A low bass can raise quite a lot of harmony with nothing more than a tonic and a dominant, judiciously applied, but if he feels the need of further stimulus, he will find it in a modest subdominant tone, so called because it lies exactly as far below the tonic as the

dominant lies above it, namely five tones. In barber shop parlance, a chord built on this subdominant might be called the "Amen corner," and its sound is actually identical with the start of such a devotional formula. To construct the "Amen corner," the bass moves five steps below the tonic or four steps above it (the tones are the same, subdominant, an octave apart). The lead stays on the key-note, with the high tenor doubling the bass note up above. This

leaves only one logical tone for the *baritone*, namely two steps below the key-note, or one step higher than where he was on the tonic chord.



This subdominant chord may be made far more thrilling if the middle voice (either lead or baritone) slides up half a step, and once you get used to this effect, you will always try for it in place of the more conventional subdominant line-up. Such chords of

half-step ambition might be called "exhilarators," and they add more life to a barber shop assembly than the tonic

itself.

If all this sounds a bit complicated, just try it out by ear, with someone playing the parts at the piano, and you will find it quite easy after all. Music was never learned by the eye or the intelli-

gence alone. Remember also that many apparently different chords are really only momentary changes of key and that all keys have a

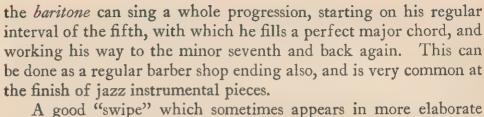
close relationship.

Lots of people want to know what a "blue" chord is, and musically the answer is "a major chord with a minor seventh in it." If this means nothing to you, try a simple tonic, and then let the baritone slide up a step and a half to within one whole tone of the lead, or just short of seven steps above the bass. To make it easier,









A good "swipe" which sometimes appears in more elaborate endings (see No. 16 above) might be labelled "temptation," because it always leads to something more, and that also is good barber shop policy. There is also a "close" combination, very popular with those who have good ears and like to show them. Finally we have "minors," which strictly should be in minor key, although the term is used very loosely.







Just a friendly word to each singer before you try to be a regular quartet. The *lead* (who is the second tenor in all of the arrangements in this book) has one clear duty, and that is to keep the melody going at all costs. Let him sing out, strong and confident, and that will encourage the others to do likewise. He should know his words thoroughly, for it is through him that the meaning of the song must be conveyed.

To the high tenor we can only say, "Be lyric, man, be lyric." Sweetness and light should be his properties. He may make the saddest faces he likes, so long as his tones are dulcet and true. He sings always above all the other parts, and generally about three steps above the lead, counting the latter as one. A raucous yell is not to be considered good tenor singing, unless the crowd is very large, and volume is needed more than quality. You will be surprised, however, at the way a soft "head tone" carries, and an actual falsetto is not to be scorned when all else fails.

Baritone, my baritone, what can be said worthily to convey the full significance of your responsibility? Without your co-operation, a quartet is only a trio. With you at your best, it becomes a con-

stellation.

The *baritone* is the missing link in every barber shop ballad. Find him, and musical evolution is complete. He must have the best ear of the four, and his voice should be mellow in quality and of great sympathy.

He can make or break the best moaners' bench in the world. Treat him with respect and let him be a little temperamental if he wishes, for the dominant is his by right, and all quartet music

acknowledges his sway.

For the low bass the slogan is "resonance." Don't be satisfied with a mere rumble down there at the bottom of the chord. Let us have tone, rich, full and sonorous. A good bass in a quartet is like a good foundation to a house. The whines may descend and the blues come, but your true bass remains steadfast, a very Atlas of universal harmony.

We now come to the songs themselves, but just a word or two

before we begin on them.





Let it be known in the first place that most of the versions included in this book do not agree with other versions that have been printed (we speak of the *music* rather than the *words*). In this book we have disregarded precedent and have made *singability* the watchword.

The songs that appear in this book are printed as we have heard them sung by quartets time and again. Sticklers for harmonic routine may frown on some of the chord progressions, for the laws

of strict harmony have unquestionably been violated.

But this has been done because we believe the songs included are folk-music, and they are sung as folk-music would be. If you are not a musical theorist, these last remarks won't worry you. If you are a student of music theory you will agree that for barber shop singing—as it is called—the occasional violations of part writing make for additional charm, for in this way you get the effect of the songs as they are actually sung in improvisation.

Now, having established our position as folk-musicians rather

than as expert theorists, let us go on.

It is not necessary to have a musical education to participate in the singing. Anyone who likes music is eligible for a quartet.

It will be best to gather around a piano, though this is not necessary. If you have a piano, let the best pianist in the crowd

occasionally play a sequence of notes.

Before starting together, let each one look through his own part. Refer to the foot-notes. We have put them there because we think they will help. After you have learned the song, forget all about them. You will very likely have some new slants on the interpretation that may not have occurred to us. If so, forget ours and use your own. We have had a great time writing this book, but

now it is yours, and we hope you'll have as much fun in the singing, and in adding your own ideas and interpretations to what we have done.

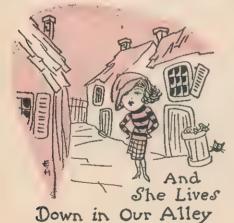
When you're in the middle of the song and something sounds sour, STOP. Let each part sing his own notes. In a minute you will see what's wrong and you can go ahead blissfully and peacefully . . . until the next pitfall. You'll see as you sing that the sour notes come less and less often. A piano will be of great assistance in clearing up these doubtful places.

After you have mastered the notes and have learned the words, try the songs without the book. It's then that you can think of your effects of shading, your swells, your very louds and your very softs. Give each one a chance for his own ideas. You'll soon find

out whose are the best.

We shall be glad to answer any queries and comments on musical questions that may arise in connection with this book, and will appreciate especially new ideas of your own that may be incorporated in future editions. It is our wish and hope to make this not only a good book but an enjoyable and usable one.

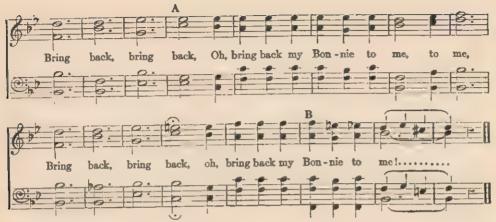
Now to the quartets!



My Bonnie Lies Over the Ocean

HEN anyone tries to start a song on a sailing party, it is pretty sure to be My Bonnie Lies Over the Ocean—to which modern cynics have added "and lies and lies and lies." If you won't sing at least the chorus of My Bonnie, the chances are that you won't sing at all. In other words, you are "fit for treasons, stratagems and spoils" (Shakespeare) and there is no musical health in you. The simplicity of this tune, and its limited cycle of text, make it ideal material for parodies.

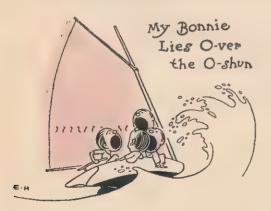




This good old-timer probably needs no practice at all, but if there is

any difficulty whatever, better concentrate on the chorus first. Get the rhythm into your head in addition to the melody, for this is really a slow, lilting lullaby in waltz time. Imagine it as "Bring, la la, back, la, la," etc. Sway with it, mentally, if not actually. The melody is given as generally sung, although at A it really should be:





(There are still further differences between the accepted version and the original, for My Bonnie, published in 1882, has already gone through the various stages of a real folk-song.) In any case there is a lovely "swipe" at B, preceded by a warning drop in the baritone part. If you have these effects down pat, the verse part becomes easy, for all four voices move quite conventionally. If you have extra singers



MY BONNIE LIES OVER THE OCEAN (Continued)

available, try working out an "ump-ta-ta" accompaniment. Marvellous! Mr. Tenor: Your part runs pretty much parallel to that of your neighbor, the lead. The lead carries the tune of the song, and you must see that you do not drown him.

Memo for the bass: Your part is the easiest in this song (outside of the lead, who probably knows the melody anyway.) You have three main notes. Hang on tight to all of them. You're the ground work in this noble structure. At B you have your choice between the high and the low tone. If you have a good, booming basso profundo, go to it on the low one.

All of us now: SLOW UP. Bring out the harmonies. Bring back (Breathe) Bring BACK (Breathe). Just try it this way.



Sweet Adeline

HIS is the Old Faithful of all harmonic geysers. Adeline, whoever she may be (and the song is by no means as ancient as some would believe), has unquestionably figured as the flower of your heart for many years, if you are half the man you seem to be. Go ahead and serenade her to your heart's content.





The whole effect of this song is in the "echoes." Usually it is hard to get anyone to stick to the melody.

The first echo brings a beautiful succession of half-tones from tenor and baritone sliding gently downward, like the tonsorial clippers themselves.

The second series leads to a new "tonic" (B) and when these effects are repeated at C and D, still further variety is possible.

The approach to the "seventh heaven" (D) is recommended as a pure humdinger.

"You're the flower" is best sung as a solo, with everybody landing on



"of" with a riot of harmony. But have it your own way, gentlemen. You know the song well enough. (You may prefer *idol* to *flower*. But statistics show that out of 579,644 harmonizers, 482,312 always sing *flower*.)

Just a few individual hints.

To the *Lead* (or *Second Tenor*): Adeline is your Adeline and the same goes for the *tenor*, the *baritone* and the *bass*. Everyone loves Adeline, the girl and the song. You who sing the melody, hold on to the long tones while the other parts weave their chords around you. Hold on

to every second bar strong and true.

Baritone: Your first note is a blue one, just a little way below the lead's tone in the syllable ine (at the end of Adeline). From there, you slide down to your safe resting-place in the middle of the chord. You slide down in a dignified and slow manner. Your second entrance takes you a bit up the stairs. And at the third you stay there. Now, when you come to the second part of the song—you'll see the harmonies become ever more complicated and beautiful. BE SURE THAT VOCALLY YOUR HEART'S IN THE RIGHT PLACE.

Tenor: You probably know the contour of your part. Along with the baritone you slide down the stairs by step and half step—while the lead

holds on tight to his tone and the bass provides

good old terra firma below.

Bass: You get your first clue at your entrance from the note of the lead. You sing the same note an octave lower, and repeat it three times. And all through you provide the ground work. At the beginning of the second part you really sing as a baritone, and this lends new richness and variety to the harmony.

"Of my heart" is the big, knockout part of this piece. Be sure you hit that first note right; then come down to a good round tone on the

word "heart." The rest is easy.



Gentlemen: Here are a few extra trick endings. Try them all as the mood suits you, but PLEASE AGREE BEFOREHAND IN EVERY INSTANCE WHICH IT WILL BE!



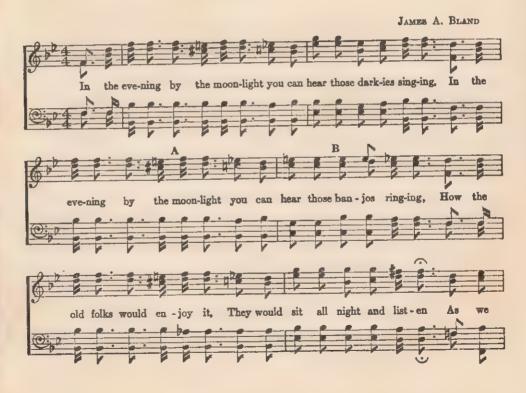
And She Lives Down In Our Alley

VERYBODY knows this closing line of Sally in Our Alley, but only Englishmen and scholars know the whole song. For barber shop purposes, the single line is sufficient, and it can be tacked on to the end of almost any number that has aroused the desire for just a little more harmony. The tennis players of America are particularly fond of it, especially in the variation And He Hits Them Down Our Alley.



In the Evening

ERE is a song intimately associated with the Levee and Mobile tunes. Also the words lead to some confusion, but there is little question about the harmonies. They are the barber's own whiskers. Sentiment and luscious emotion run rampant through this song. Don't overlook it if you have a soul for harmony.





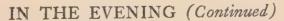
Used by permission of The Hitchcock Publishing Co., owners of the copyright

This song was written by the composer of "Carry Me Back to Old Virginny," but most people don't know it. James Bland died just a few years ago, and his memory is kept green in the little music shop of the Hitchcock Publishing Co., down on John St., in New York's financial district.

For once, Mr. Baritone, you have a really easy part. You can run along on one tone most of the way, but the few changes you have are important, so don't be careless. At B you may find the tenor trying to take your part away from you, an octave higher. Don't let him. But if he insists, and you want to try an ethereal effect, jump to his regular part, with the following result:







At C it is best to drop a whole step on "enjoy it," making the harmony different from the parallel "moonlight" above. Here also the *tenor* may wish to soar, in which case he again drives you beyond your range:



At D there is a fine chance for an "exhilarator," depending mostly on the baritone, with a possible extra slide at the bottom of the chord. If the bass objects, stick to the simpler chord:

The rest is conventional but good.

Mr. Bass, you have a chance for a little originality at A. If you decide to move down the scale instead of sticking to the old reliable "tonic," the other parts will still harmonize, with one slight change, thus:





You may double the *baritone* part at the beginning if you like, or take it first on the upper level and later on the lower.

Mr. Tenor, try to restrain yourself, for those aerial experiments of yours are likely to make trouble for the baritone, or else turn your quartet into a trio. It's fine to sing high, once in a while, but the harmony is the

most important point.

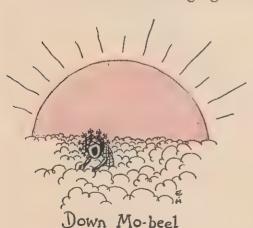
People seem to have difficulty in keeping the words of this song straight. Try to remember that the *darkies* come first, *singing*, and after that the *banjos*, *ringing*. Make these important words snappy, but as you approach the finish, croon it in more of a serenade style, and let the closing chords suggest a slow, full moon.

Some Folks Say

OWN in Mobile is the real title of this song, and it is similar to the Levce Song, now known chiefly as Pve Been Workin' on the Railroad. The refrain should really be sung before and after the interchanging solo and harmony parts, but it is given

only once in the music, and not at all on the records.

Nobody ever sings the word "in," assuming that the refrain is sung at all, so *Down Mobile* it is. The solo words are open to a wide difference of opinion, and you may take your choice if you know a lot of verses. But don't worry about race riots, for that is silly, with an old established song like this.

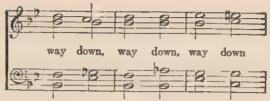


SOME FOLKS SAY (Continued)



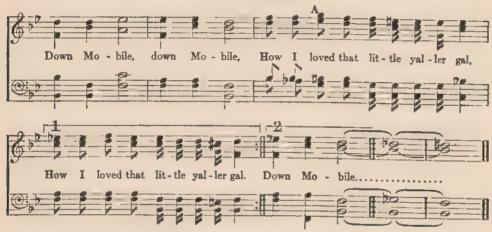
The first line of this song is really a solo (with an optional "O") and may be taken by the *lead*, the *baritone* or the *bass*. (The record gives the *bass* the honor.) The words "way down" are always repeated experimentally, in at least two kinds of harmony, and then, lightly, "way down yonder in the *corn-field*," with a broad effect on the last two words, and conventional harmonies.

You can add as many verse lines as you want, although most people are content with the statement that "the one had a shovel and the other had a hoe, an' if that ain't stealin', well, I don't know." You can find other ways of harmonizing "way down," for example:



But those above are the nastiest, particularly from the hearers' standpoint.





I've Been Workin' on the Railroad

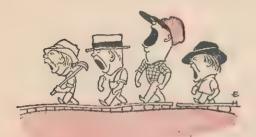
HIS is really the chorus of the Levee Song of New Orleans, and next to Sweet Adeline it is probably the most famous standby of barber shop agonizers. It has an introduction and a supplementary chorus which are given in the foot-notes. Quartets generally get mixed over the words, but sing the harmonies lustily enough, with some individual specialties that are hard to condemn. Have it your own way, boys, but don't say you weren't warned.

I'VE BEEN WORKIN' ON THE RAILROAD (Continued)



Ive Bin Wurrkin

on th' RAIL-ROAD



No need of much argument on this song. Once you get the words right, it's all very simple. Again you have the option on an introductory tone, in unison, although it is not in the original song.

The harmonizing is straightforward through the first line, except that the *baritone* can get in a nasty crack on the second syllable of "railroad" by dropping a whole blue tone. The *tenor* should re-

sist the temptation to soar at "time away," for he will inevitably interfere with the baritone, unless the latter is also willing

to take the leap, thus:

It is on the word "morn" that one of the big thrills of the song comes. An upward slide by the *baritone* adds to the swell effect. Finally, on "shouting," a real barber shop series begins, with its climax on the second syllable of "Dinah" (a true "exhilarator") and a gradual tapering off to whatever close may be selected.



Don't be satisfied with singing this song too conventionally. It has unlimited possibilities of interpretation. Lead, get your melody right all the way through. There are lots of mistakes made in this respect. All of you, hang on to the last syllable of "shouting" till your breath is gone. Then take a deep one for "Dinah," holding it for the "swipe," and then snapping it off all together. Then, very slowly and impressively, "blow your horn." "A masterpiece," will be the verdict.





Mandy Lee

ERHAPS the most musical of the negroid contributions to barber shop harmony, Mandy Lee will always appeal to those who are looking for the finer effects of shading. Part of it can be sung as a duet or trio, even better than with all four voices.



This song was written by Thurland Chattaway (your ignorance is by no means astonishing) and the copyright is possessed by Maurice Richmond.

(The notes are written in a lower key than the record is sung, and most quartets will find this more convenient.)

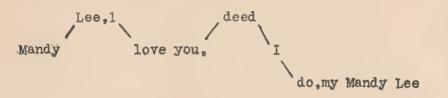


This song really should begin right with the name of the heroine. But as in other cases, some singers find it easier to get started with a unison tone representing an introductory "O." So this is given in parenthesis (A).

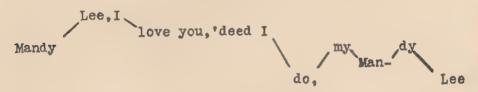
Any effort you put into learning that marvelous opening phrase will

repay you triply. Tenor, baritone and bass, look over your parts carefully—for you have an unusually close series of chords to fill out.

Tenor, imagine your part this way:



And, Baritone, think of your part this way:



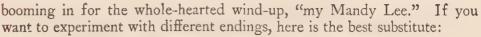
Think that first phrase sentimentally as well as musically. Dwell on the lady's last name, a classic if ever there was one, with all those distinguished relatives, Aurora, Lila, Robert E., etc. After the emphasis on "Lee," bring out "I love you," sharply, and then take a short breath before exerting new pressure on "'deed I do, my Mandy Lee."

Soften down as you start on the second phrase, "Your eyes, they shine like diamonds," working up again to a minor climax on "love, to me." As the *lead* holds the word "me" (B), the *bass* has a chance for a great echo effect, sliding down on his second "me" while the *tenor* and *baritone* abet

him with a slight upward glide.

The opening phrase is duplicated on the words "seems as though my heart would break without you, Mandy," and then at C you get the real barber shop of the whole song on the word "Lee." Don't be satisfied until this one sounds simply thrilling, without a sour note in it. The phrase "For I love you," etc., is essentially a duet, although all four voices can harmonize it if they insist. But in any case, the bull bass should come







My Evaline

HENEVER anyone starts Sweet Adeline, someone else is fairly sure to follow shortly with My Evaline. It is a far more sprightly piece, but shares with the Adeline song (and several others) the habit of alternating solo and harmony.

Princeton University has made a pet of this song, and the orange and black version is accepted as authentic. There are several possible variations, however, even on the steps of Nassau Hall, and these are, therefore, considered in the foot-notes.





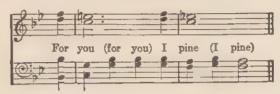
The opening address may be a solo by the lead or sung in unison, with a quick breakaway by the other three voices. If nothing fancy is desired, the "echo" harmonies (A) may be simple tonic, thus:



At B a simple "swipe" is permissible, but time does not allow for more than a one-step waver on the part of tenor and baritone.



The real stuff begins to appear at C. Here an "exhilarator" can be effectively introduced on the word "for"; and "you," a tonic in a new key, leads naturally to a "seventh heaven," which can be made still more ethereal by letting the *baritone* and *bass* slide into their notes from half a step above. The more commonplace version is:



After that it is fairly plain sailing up to D, where a little closer harmony is desirable than in the preceding phrase. The greatest difference of opinion is possible at E, but the close slide effect is generally recognized as overwhelmingly mellifluous. An ambitious tenor, however, may want to do a little soaring, and in that case the passage can be sung thus:





The rest is easy, provided the changeable vowels are pronounced clearly and emphatically. (In some cases you may find it good fun to sing this progression twice through before coming to its final statement, thus:

"Ee-vah, I-vah, Oh-vah, Ee-vah, I-vah, Oh-vah, Ee-vah, I-vah, Oh-vah, Evaline.")

For extra fine shading, keep in mind the following: The address to Evaline should be spirited but not too shouty. The harmonizing voices ought to sound like a real echo. Work up gradually to a climax at "I pine." Soften up immediately after that, and broaden out with "I love you, say you love me."

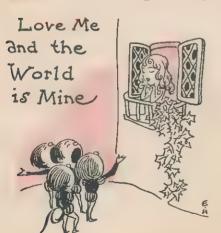
Be free and easy with the time the rest of the way, holding "shade" and "tree," and ending with snappy rhythm. If you repeat the chorus it

should be very soft.



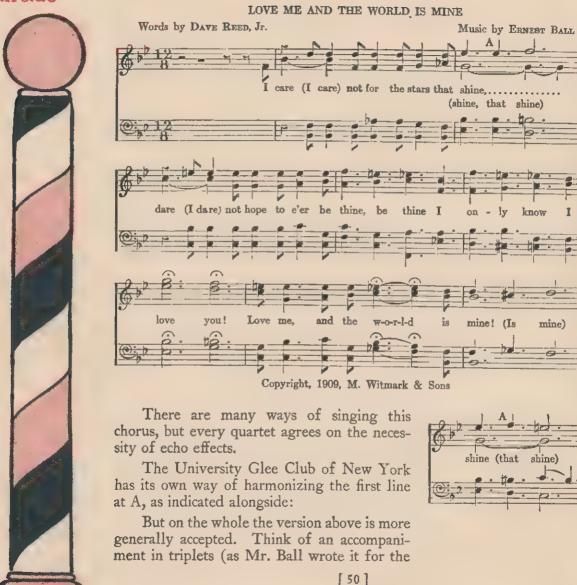
Love Me and the World Is Mine

RNEST BALL, when he wrote this song, played a trick on all its singers. If you have ever raised your voice in song while taking a bath, and marvelled at the wonderful reso-



nance that you suddenly possessed, you were getting the same sort of encouragement that Mr. Ball gives you here. But with him it is a question of range, rather than quantity or quality. He makes you think that you are singing right up to the skies, whereas you have really covered less than an octave in your flight. Try it, and see for yourself how glorious it feels.





mine)

piano) and the rhythm becomes very easy. You can even suggest it by

gasping accents.

The barber shop series on "thine" is positively thrilling, and you can follow it with a real knock-out on "I only know I love you" with the last word the culminating "swipe" of the whole piece.

"Love me" should be cut off short in masterful fashion, with a slow portentous fresh start toward the "world," which can easily be broken up

into two or more syllables, depending on how barberously you wish to agonize it. The twotone "blue" effect above is recommended, but you can extend it ambitiously if you wish:

Now, just before beginning, remember that while the lead proclaims his love, his brothers sympathetically echo the heart-felt

sentiment. Thus:

I care (I care) NOT FOR THE STARS THAT SHINE (that shine) I dare (I dare) NOT HOPE TO E'ER BE THINE (be thine) Then all together:

> I ON-LY KNOW I-I-I L-O-O-O-V-E Y-O-O-U-U Love me (breath) and the world (in at least two syllables) IS MINE! (is mine!)



Heidelberg Stein Song

HIS is, perhaps, the best known tune out of that famous light opera, The Prince of Pilsen. The song is sung by the students at the University of Heidelberg. Its popularity is so universal because it has always appealed to everyone as a beautiful expression of mellow and sincere good-fellowship.





Now, gentlemen, please direct your eyes, ears and hearts especially toward the chords lettered from A to K. This song has such a wealth of magnificent swipes running one into the other that it truly "fills your eyes with tears."

Copyright, 1902, by M. Witmark & Sons

Just try that first phrase: "Oh, Heidelberg, dear Heidelberg." Doesn't it make Heidelberg sound like the Alma Mater of the whole world! But, bass, don't be tempted to move off that ground floor at A or you will spoil the harmony. At B it is again the bass that will give the chord its touch of romance. Be sure, basso profundo, to go up that half step.

And at Cit's the baritone that lends the flavor of olden elms.

And altogether: linger lingeringly over D and E. And over F and G.

For you are invoking the past, the warm-heartedness of other days.

At H you all strike the same chord as at B. But here it comes on with fuller force. It prepares itself for that magnificent chord at J where the tenor soars and carries with him his three companions to the climax of the song.

If you want to make K a little more exciting, you can try it this way:

The tenor may be tempted to hit the sky on the final tone, and let him have his way if his falsetto is not too nasal. But in that case, the other three parts should move up with him, as in the record.

For some reason *Heidelberg* has always been considered a difficult song, and this is perhaps mainly because so few *leads* really know the air and almost everybody is a little uncertain about the words. It is far from a conventional har-





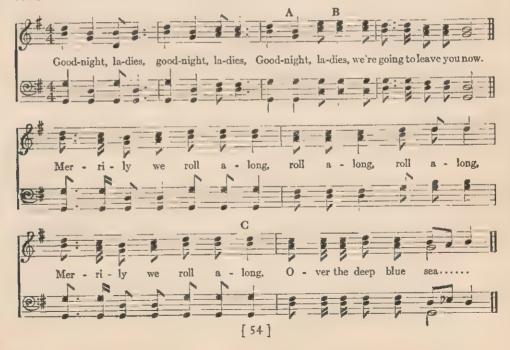
mony song, but once you get the hang of it, you will find it just as easy to sing as Sweet Adeline. There is plenty of opportunity for expression too, particularly in softening to a mere whisper after the climax has been passed. In general, Heidelberg will test your tone quality more than any other song in this book, for it needs a smoothness and solidity of interpretation to be really beautiful. If it doesn't go so well the first time, come back to it later, after you feel more at home in the realm of the barber shop.



Good-Night, Ladies and Farewell

ERE is the famous song that is produced at the end of nine out of ten house parties, impromptu concerts, and college song books. The first tune is followed by Merrily, We Roll Along. But how, where, when and why we roll—that's a question each philosophical barber-shopper must answer for himself.

The Farewell chorus is from the famous Soldier's Farewell, a song that has been popular ever since the Civil War. The complete song is included in most family music albums. It makes a nice addition to Good-night, Ladies, if you are feeling particularly sentimental.





(Like Mandy Lee, this combination has been recorded higher than it is written here.)

Nobody needs much instruction in the stock musical formula for parting. Good-night, Ladies can be sung all the way through on three chords, and usually everybody is too tired to care much about special effects. At A the baritone can be a little fancy if he wishes, with a one-step slide—

little fancy if he wishes, with a one-step slide but it isn't really necessary. Similarly B may be changed to a minor, depending on the ambition of the bass and the baritone. In the refrain "Merrily, we roll along," which should revive









any flagging energy among the songsters, a "swipe" is possible at C, leading to a more barber-shopworn close.

It is well to remember that this refrain can also be sung in waltz time, but for this someone should be at the piano to supply the rhythmic tum-tee-tee.



A second verse, starting "Sweet dreams, ladies," permits this waltz finish, but don't let us keep you up.

The Farewell chorus has a first part, "How can I bear to leave thee?" which is less adaptable to the casual barber-shopper. The simple refrain, however, permits several beautiful "swipes" within its short compass,

and offers a most pathetic supplement to the familiar Goodnight, Ladies. At A you can do various interesting things, so take your choice:





A Note for Ring Lardner

OU are only partly right about that *Honey* song. It was seriously considered for this book, and it will certainly be in the next of the series. But there were too many others that clamored for admission. So far as that word *you* is concerned, the only right way to sing it is this:



(Lots of people sing it "For I been true.")

But if you once let down the bars, what's the matter with the Banks of the Wabash, Picture To-night, Lindy, Meet Me To-night in Dreamland, I Want a Girl, Let the Rest of the World Go By, and a few dozen more?

It would be fun to know which of these are the most popular at the present time. Perhaps the readers of this book will help to gather the statistics.





Afterword

Y songs are done." Thus spake the poet at the end of his volume. "Our songs have but begun." Let this

be your thought in finishing this book.

Possibly you are interested in the reasons for the inclusion of the present songs rather than others. The first research expedition revealed an almost infinite wealth of material. A "final" list of thirty-five songs was made. The pros and cons of each nominee were argued at length. But this proved embarrassing indeed. Therefore, the twelve songs that appear in this volume were selected at random out of the thirty-five. You might call it a hit or miss proposition. But, fellow harmonist, had you been confronted with the problem you might well have said:

"Take the first dozen and keep the balance on ice."

Fortunately the balance is on ice. If you enjoy the singing of these "Barber shops" as much as we enjoyed the selecting, arranging, editing and recording, there will be another volume. And for that volume may we not place the responsibility on you? Won't you let us know which favorites of yours were not included in the present book?

Fortunately, as already said, the balance is on ice. We have in readiness a great many other songs, thanks to the generosity and co-operation of Julius Witmark, of the famous music publishing firm of M. Witmark & Sons. When the manuscript of this book was

written we requested permission to include several of his copyrighted songs. Mr. Witmark generously extended this courtesy. He has thus made it possible to include those three superb classics, Sweet Adeline, the Heidelberg Stein Song and Love Me and the World is Mine.

It is largely owing to Mr. Witmark's personal experience and association with the famous minstrel organizations of earlier years—organizations whose forte was choral singing—that his firm made quartet music one of its important features.

The Witmark arrangements for quartet singing of most of these famous songs have helped make "close harmony" an institution in

the song-loving world of America.

A word about the records: We believe we have arranged for you interpretations that are entirely practical. The Mendelssohn Glee Club of New York very generously put at our disposal a group of experienced singers. Experts from the University Glee Club were also consulted.

BUT—and the *but* is important—the interpretations as they come out of your phonograph represent but one out of many ways the songs may be sung. Do you feel boisterous tonight? Then let go with gusto. Are you in mellow mood? Sing them softly, sweet and low.

For the intention is not to say how these songs ought to be sung, but to suggest their possibilities. Music is largely a matter of mood; one night a composition will appeal to you as an antidote for business worries, another time as a cocktail for a party, another time possibly as completely inadequate. And again, the same piece may strike you as the greatest song in the world, and to be sung on all occasions.





Now that you have this book, will you sing tenor, lead, baritone or bass? You know best your own possibilities. Having settled the question, make a mental list of your prospective fellow barbershop-chorders. Whether married or single, gather in the remaining trio. If married, their wives will enjoy the songs. If unmarried, make them serenaders.

Try to stage the first meeting at the home of the member boasting the best piano. If your neighbors hear you, if a fifth or a sixth drops in to find out what it's all about, get him or them to double up on some of the parts. Many a good-sized glee club has grown out of the nucleus of four stalwart harmonizers.

An outline of study for the songs in this book was planned at first. But since this is a book to *enjoy* rather than labor over, we offer it to you without this feature. Instead we submit these hints that we have found most valuable in our own ventures into close harmony:

- 1. If there is a piano around, strike the first chord, so that you have the pitch. If no piano is around, the first tenor can generally tell how high he can go, so let him announce the pitch.
- 2. Before trying the song all together, let each singer look over his own notes. Between sessions, if you can, study your own parts so that you can sing them without any help.
- 3. Try as soon as possible to memorize the music as well as the words. If you don't have to glance at the notes you can watch each other's faces for inspiration.

4. If you hit a few bad ones, stop and let each one sing his part in turn. The corrections will soon be made. (And don't razz the guilty one into self-consciousness. He'll know.)

5. You will find it more fun to think of the words as words in a sentence rather than as the ground work for the notes.

6. After you get the words and music down pat, make up a schedule for swells, softenings, bursts and hushes.

But these are suggestions and hints. Once you start on the actual singing, you will find a thousand and one ways not only to startle and enchant your neighbors but to please your own musical soul. Once you begin, you are the author, the teacher, the editor, nay the composer of the songs. You have joined the vast army of quartetists, harmonizers, barber-shoppers—the world is yours.





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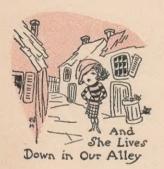
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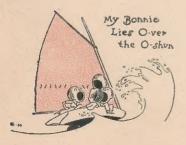




















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